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"GIVE A THING AND TAKE A THING." — The article by Mr. Chamberlain in the issue for April-June, 1902, on "Memorials of the Indian," contains a reference to a term proverbially applied to anything reclaimed after having been given, which has obtained a wider usage than Bartlett, Dr. Bolton, and Mr. Chamberlain seem to have noted.

When in the early fifties I was a little boy living in a remote country village in Kent, England, it was common among the children if any one of them reclaimed a gift made to another to respond reproachfully, "Give a thing, and take a thing, black man's plaything." The North American Indian, as we know him, and the black man, as known traditionally to English children, would seem to have characteristics in common, that is to say, that if they give anything, they expect to receive an equivalent, or to have the gift returned. Our later civilization seems to have a higher ideal, because this expectation was always rebuked by the reproachful phrase I have cited: but alas, we do not, and I suppose, never shall, always live up to our ideals, for the equivalent is too often felt to be obligatory!

Charles Welsh.

FLORIDA SONG-GAMES. — An interesting addition to the record of English games played with rhymed formulas is made by Mr. H. E. Krehbiel, in the "New York Daily Tribune," July 27 and August 3, the words, music, and description of the games being furnished by Mrs. Louise Clark Pynelle, formerly of Florida. The first number is a dance similar to a Virginia reel, with words which have been corrupted to the extent of becoming unintelligible; the words used in swinging the players, as is usual in a reel, being:—

That lady's a-rocking her sugar lump (thrice),
Oh! turn, Cinnamon, turn.

"Sugar lump" is apparently an equivalent for sweetheart. It is to be observed that the absence of a fiddle, which is considered as a sinful instrument, induces a belief, on the part of church members, that the game is not a dance. Of a more complicated example we are told:—

This is an unusually elaborate game, and combines features of the Virginia reel and the most salient element of the love games—that is, the kissing. The men select their partners as for a dance, and, thus paired, they promenade "as in a school procession," writes Mrs. Pynelle, singing:—

Walking on the green grass,
Walking side by side;
Walking with a pretty girl—
She shall be my bride.

Here the procession resolves itself into a ring, youths and maidens alternating, all singing:—

And now we form a round ring,
The girls are by our sides;
Dancing with the pretty girls,
Who shall be our brides.